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A Winter Storm

I had the misfortune of being caught by the last storm, in the vicinity of the precipitous and snowy bluffs of Weehawken. It had been threatening to snow for the last two hours, and at length all those little unseen mouths in the clouds opened at once, and then didn't it come down! The fences, the frozen brooks, the hollows, and the venerable crags were white, nothing but white. The overhanging rocks, assuming all kinds of fantastic forms in the deepening twilight, had flowing beards of snow, like old men. Down, faster and faster danced the flakes, madder than elfins escaped from Wonder-land; and already the sleigh-marks on the old snow were hidden. The great leafless trees stretched forth their long whitened fingers at me, as the hags on the dismal heath did at the Thane of Cawdor; and the chilled wind had a most lachrymose intonation, as it every now and then gathered up hand-fulls of feathery snow, and threw them in my face. It was growing bitter cold. **Dissolving views** of the cheerful parlor at home flitted through my brain with tantalizing exactness. 'What,' said I, 'if this be death?'

Walter Waverly, "Weehawken Manor,"
The Knickerbocker, April 1855, p. 354.

Although this is a winter issue of the *Gazette*, winter has largely come and gone here in New England, and hints of spring are in the air. This issue is a few pages shorter than most recent issues, because I was running behind schedule in getting it out, and I was running out of material.

The two feature articles focus on photographic lantern slides. John Fuller has provided a detailed account of the lantern slides and lectures of Seneca Ray Stoddard, the well-known Adirondack photographer. He is best known for his many stereoviews and photographic guidebooks, but he also created a lot of lantern slides and was active on the lecture circuit, although less famous than his relative John L. Stoddard. Less well known are his forays to foreign countries, where he took many photographs that were later used in lantern-slide lectures.

A shorter article by Gail Bundy, with photography by her brother, Bob Bundy, a Magic Lantern Society member, describes the photographic career of their great uncle, Harry Ostrander, whom we have encountered before in Greg Millett's short article on Ostrander's lantern slides of China.

In this issue, we also say goodbye to one of our founding members, Bob Bishop, generally known as The Old Projectionist. My thanks to Bob and Sue Hall, Larry Cederblom, Jim Robb, and Bob's sister, Susan Howe, for providing materials for this tribute.

The rest of the issue is occupied by a couple of book reviews, including one describing a spectacular new book on magic lanterns, and a brief Research Page summarizing recent academic research related to the magic lantern.

Many of our members are looking forward to our 2010 convention in Bloomington, Indiana, in May. A full program of research talks and entertaining shows is planned. If you have not yet registered for the meeting or made your travel and hotel plans, please visit the society webpage for details of the convention and how to register.

Just a reminder that 2010 dues should have been paid by now--if you don't renew your membership, we won't have the money to produce the *Gazette*, and this will be your last issue.

Some changes are underway on how information is distributed to our members. Larry Cederblom is working on a new look for the society webpage. Building on an occasional email newsletter produced for the Northwest contingent of our society, Larry is now preparing a monthy email newsletter for the entire society that will provide news and announcements in a more timely manner than is possible with the Gazette. If you don't use email, consider getting an account to receive this interesting interactive newsletter.

Finally, I am always in need of substantial articles for the *Gazette*. The cupboard is bare at this point, so if you are doing some interesting research, or have a story to tell about magic lantern collecting adventures, please send in your articles.

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Seneca Ray Stoddard

"The Magician of Stereopticon Lecturers"

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The late Victorian photographer and guidebook writer Seneca Ray Stoddard (1844-1917) added to his many achievements stereopticon presentations from northern New York State to Ohio to the Florida Chautauqua circuit.[1] Not only was he an entertaining speaker, but his message also spurred both tourism and environmental concerns. Today, Seneca Ray Stoddard is recognized as the Eastern counterpart to the great photographers of the West like William Henry Jackson and Carleton Watkins.[2]

Born near Saratoga Springs in Wilton, N. Y., in either 1843 or 1844, he acquired skills as a landscape decorator with the Eaton and Gilbert Car Works near Troy, N. Y., from 1862-1864. After moving some 40 miles north to Glens Falls, he picked up essential photographic techniques, including the wet plate collodion process, from George Conkey, a local photographer.[3] With a studio located near the falls made famous in John Fenimore Cooper's *The Last of the Mohicans*, Stoddard photographed his site, area scenery, and architecture for stereographic cards and larger albumen prints. After the Rev. William H. H. "Adirondack" Murray launched Adirondack tourism with his *Adventures in the Wilderness*, 1869, Stoddard followed suit in 1873 with his own guidebook on Lake George, the center of Adirondack tourism.[4] That same year Stoddard, assisted by his brother-in-law, Charles Oblinis, photographed the outlying areas of the Adirondacks. In 1874, Stoddard published *Adirondacks Illustrated*, a useful guidebook with woodcut illustrations, map, and an entertaining account of his photographic exploration of the northern wilderness.

The First Lecture

Stoddard was an avid canoeist and made a 2,000 mile canoe journey in stages between 1883-1887, beginning with the Hudson River to New York, thence to Martha's Vineyard, and finally to the Bay of Fundy, Nova Scotia. The photographs, along with Stoddard's ability to tell a good story, formed the basis for his first lantern slide lecture in 1891. The Glens Falls *Morning Star*, reported on this talk, titled "A Canoe Trip to the Bay of Fundy," given at the Baptist Church on February 11, 1892. The newspaper article states: "The electric light, lense [sic] and other paraphernalia of the stereopticon were located in the south end of the room, at the rear of the pews, and the pictures were shown upon canvass suspended by ropes from the ceiling just in front of the organ."[5] Stoddard had come overly prepared for the lecture, bringing a lengthy manuscript, which he had to set aside. The account stated, "The views were good ones artistically, and the subjects, selected with the purpose of adding to the force of the descriptive talk, were such as to instruct the auditors."[6]

Seneca Ray Stoddard in about 1880. Photo courtesy of the Chapman Historical Museum, Glens Falls, New York.

The New York State Assembly Lecture

Stoddard's most important lecture on the Adirondacks was delivered for the New York State Legislature at the New York State Assembly Chamber on February 25, 1892. While the Albany *Evening Journal* typically called the talk "entertainment," the State Forestry Commission President,

Townsend Cox, introduced Stoddard to the standing-room-only crowd and announced that "a bill might be passed by the Legislature creating an Adirondack park." Cox added that all should take interest in the region as "the Adirondacks were not for a few, but for all."[7]

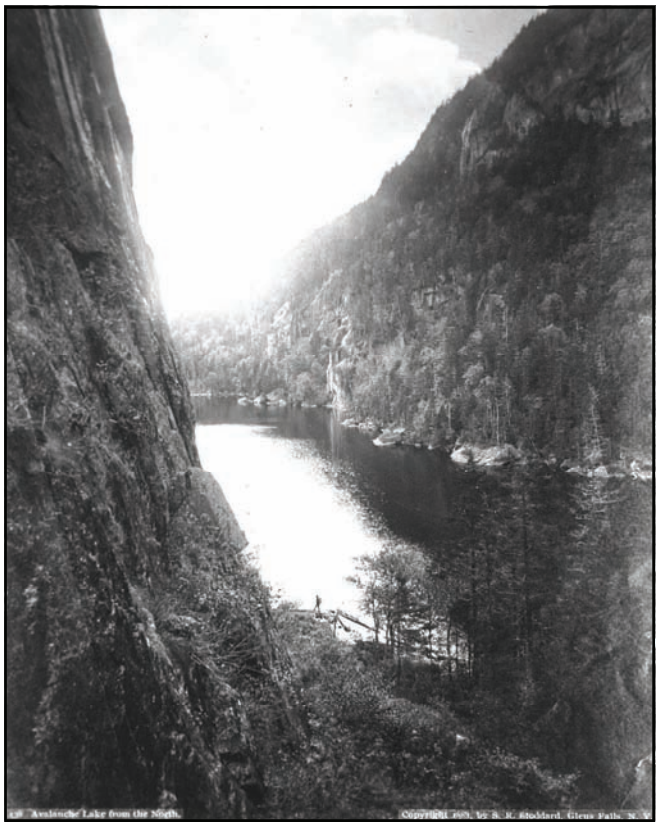
Lobbying with a lantern show has parallels with the role of William Henry Jackson's photographs of Yellowstone and the legislation creating the first National Park in 1872. Jackson was a member of Dr. Ferdinand V. Hayden's Geological Survey team , and Hayden made some of Jackson's outstanding photographs of the exotic Yellowstone region available to legislators. Photographic historians generally have seized on this as an example of photography's power to effect change and cause a favorable vote for creating Yellowstone National Park. For example, Peter Pollack wrote, "Nine of his [Jackson's] photographs saved Yellowstone for the people of America, making an area of 3,578 square miles into the country's first park."[8] Howard Bossen, however, has questioned such claims and has made a careful argument to show that the Jackson photographs, however fine, were but a part of Hayden's lobbying effort.[9]

Seneca Ray Stoddard, *Lake Tear of the Clouds, Adirondacks,* around 1888. Library of Congress Prints and Photographs Division.

As for Stoddard's contribution in aiding the passage of the Adirondack Park legislation on May 20, 1892, DeSormo reasonably concludes that "…it is significant and noteworthy that the organizations and the individuals who had led the long and bitter battle to establish the Park were quick to express their praise and gratitude for his timely and valued services."[10] For years there had been growing concern that bad lumbering practices and fires from train engines, as well as careless tourists, were threatening not only the wilderness, but also the water supply for much of New York State, including the canal system. In 1885, the Forest Preserve and Forest Commission was created, and five years later the Adirondack Park Association helped agitate for preserving the wilderness area.

Among the first slides shown at the State Assembly Chamber was a photograph showing tuberculosis patients sitting on porches in the frigid, clear winter air.[11] "Adirondack" Murray had extolled the healthful benefits of the wilderness air for those suffering from consumption and other disorders and wrote, "I predict that the Wilderness will be more and more frequented by invalids, as accommodations are provided for their reception and comfort…"[12] This prediction was fulfilled in the 1880s, when Dr. Edwin Livingston Trudeau, himself a tuberculosis sufferer, established The Adirondack Cottage Sanitarium at Saranac Lake. While the photograph is but a competent record, it signifies the role of the wilderness in treating the dreaded disease. Other slides of fine hotels, boats, and trusty guides offered assurance to healthier vacationers that "roughing it" did not mean abandoning civilization completely.

Views of wilderness areas, such as Stoddard's *Avalanche Lake from the North* (1888), expresses the Sublime with dark, ominous cliffs surrounding a narrow lake, against which a lone backpacker is silhouetted. The scene fulfills expectations of the Sublime as defined in the 18th Century as both a delightful and frightening encounter with vast forces of nature. Stoddard described the location in an article on the source of the Hudson River:



Seneca Ray Stoddard, *Avalanche Lake from the North*. © 1889. Albumen print. Collection: The Chapman Historical Museum of the Glens Falls-Queensbury Historical Assoc., Inc.

"Its cold waters have rocks that rise precipitously on either side, perpendicular at places, at others rounding smoothly for 1,000 feet upward, naked save where a hardy shrub or tree has found lodgment in some clift [sic]. It is Adirondack Pass, but one must scale mountain heights to compass it, or take boldly to the water. At one place a rock rises perpendicularly for many feet, seemingly to present an impassable barrier; but to the initiated a way has always been open."[13]

Barbara Novak has noted that in the 19th Century, the Sublime took on religious connotations, such as Ralph Waldo Emerson's idea that one could transcend mere material nature and experience the spiritual.[14] Stoddard's spectacular views of Ausable Chasm embrace both the older "gothic" sublime and Emerson, when he writes in *Adirondacks Illustrated*, "How insignificant we felt looking up at the strip of blue sky, the great river walls and the dark tower of rocks above us…"[15]

In contrast to such wilderness scenes were Stoddard's views of drowned lands, which dramatically revealed the logging companies' violation of the "New Eden." Bone-like branches and denuded tree trunks made a visual case for Stoddard's claim—later disputed—that the lumbering technique of damming streams to provide water to float the logs to market caused this wasteland.[16] Nevertheless, Stoddard was right in calling for better lumbering practices, for forests were stripped for lumber, wood pulp, and charcoal for tanneries. Without trees, the ground could not retain water, and the result was erosion and flooding. Stoddard later proclaimed in his *Northern Monthly* journal, "The State should control absolutely, to the rim, the Hudson River watershed."[17]

Seneca Ray Stoddard. Untitled lantern slide of an old farm, probably in the Adirondacks. Terry and Debbie Borton Collection.

Seneca Ray Stoddard. Lantern slide of *Keene Valley, Adirondacks.* Terry and Debbie Borton collection.

Other Adirondack Lectures

Stoddard continued to spread word and images about the Adirondack Park with subsequent talks in major New York cities under the titles of "The Pictured Adirondacks" or "Illustrated Adirondacks." The latter title was for a Rochester lecture sponsored by the Genesee Valley Forestry Association on April 17, 1892. A Rochester newspaper reported that the lecture "was of a nature calculated to awaken interest in matters of forest preservation and to arouse sympathy in any movement undertaken for the perpetuation of the natural beauty of these, the most beautiful and picturesque regions of New York State." The article further noted, "The devastating and fatal effect of denuding the mountain slopes of their protecting growths of trees was also described in a way so lucid as to present in convincing manner to the hearer the necessity and advantage of prompt action by the State in protecting these regions from further spoliation."[18]

The State Legislature created the Adirondack Park on May 20, 1892. Stoddard continued to deliver his message with a show entitled "The Adirondacks and the Hudson River; from the Mountains to the Sea" for a large New York audience in Chickering Hall on April 25, 1893, and reported in *The New York Times* the following day. This was a period when much attention was given to the need for professional city workers to restore physical and mental health with a vacation in the wilderness. The *Times* quoted Stoddard as saying, "All who love the sublime and the majestic in nature or the dainty and delightful scenery of lake and woodland, will find here, within easy reach, a variety which is charming, and a peaceful grandeur which must soothe and elevate their weary minds." This article also refers to Stoddard's illustrations of flooded lands stating, "The despoiling work of man was

Seneca Ray Stoddard. Lantern slide of the entrance to Adirondack Reserve from St. Hubert's Inn. Terry and Debbie Borton Collection.

amply illustrated by views of flooded lands covered with dead timber, and the lecturer's appeal for the preservation of this charming wilderness was powerful." The *Times* added that "Mr. Stoddard handled his subject in an entertaining manner. His delivery was clear and explicit."[19]

A likely photograph from this presentation shows the Adirondack Railroad which linked Saratoga Springs with North Creek, where stage coaches drove tourists to Raquette and Blue Mountain Lake hotels. Thomas C. Durant, General Manager of the Central Pacific, built the Adirondack line, and his son, William West Durant, developer of great camps, was President. Titled *Adirondack R.R. bridge across the Sacondaga*, n.d., a locomotive with only a tender sits atop a wooden trestle which rests on massive ashlar pylons near Hadley, N. Y., where the Sacondaga River joins the Hudson. If the steam engine, without even a puff of smoke, appears toy-like, it, nevertheless, serves as a synecdoche for the new technology which would open the Adirondacks, not only for tourism, but for extracting raw materials. Leo Marx, whose apt metaphor, "the machine in the garden," stated that the 18th Century pastoral ideal provided justification "for the conquest of the wilderness, for improving upon raw nature and for economic and technological development--up to a point."[20]

Praise for Stoddard's presentations appears in many articles, but even he was unable to tame restless children on at least one occasion. The Malone [N. Y.] *Farmer*, on March 25, 1896, devoted a third of its review to school children who filled the back rows of the opera house the night before. "Mr. Stoddard," the paper reported, "labored under difficulties, because a number of small boys took advantage of the darkness of the hall necessary for the production of the pictures, to be mischievous and noisy. Three or four of them deserved a thrashing, their ungentlemanly conduct interfering very much with the enjoyment of others."

The Chicago World's Fair

The Adirondack Park legislation was a landmark for preservation, but the entire nation and much of the world was captivated in 1893, not by nature, but by the spectacle of materialism displayed at the Chicago World's Columbian Exposition. The neo-classic architecture and lagoons, notwithstanding Louis Sullivan's Transportation Building, created a New World Roman Empire. Cast as both entertainment and education, the fair featured a midway where tribal people were displayed in stark contrast to the technological achievements of western civilization. For professional photographers and burgeoning amateur snap-shooters, the Fair offered subject matter far more enticing than one more tree overhanging a quiet lake. The Fair commissioners, however, restricted photography for both amateur and professional; the largest camera size was kept to 4 x 5 inches, and no tripods were allowed. Large format photography, with a few exceptions, was limited to the official photographers Charles Dudley Arnold and Harlow N. Higinbotham, Jr., although at the close of the fair William Henry Jackson was commissioned to make a set of photographs.[21]

It is uncertain how Stoddard took his photographs of the Chicago Fair, but Stoddard may have used a box-type Kodak No. 3 or No. 4 hidden as the "kovered kodak" in a bedroll (see photo on page 3). Given Stoddard's important contacts, however, he probably received permission to use a Kodak No. 4 folding camera mounted on a tripod.[22] In any event, he was accompanied by Jesse Sumner Wooley of Ballston Spa, New York, a regional photographer who worked with Stoddard on several expeditions in the 1890s, and who became well known for his own stereopticon shows.[23]

Whatever equipment Stoddard used at the World's Fair, a Glens Falls newspaper described a highly successful stereopticon presentation of the Fair at the local Opera House with Stoddard "at times drawing forth deafening applause and then again throwing a view on the canvass that would cause breathless silence."[24] This show, titled the "White City," was presented at the New York Canoe Club meeting at Bensonhurst Hall in Brooklyn on February 9, 1894. A Brooklyn newspaper reported that "Mr. Stoddard's after-dark effects were of a most startling reality. … One of the most wonderful views was of the Ferris Wheel mechanism as a whole, and then separate portions of it."[25] The Canoe Club program included slides from his other travels, and, typically, he showed his famous night view of "Liberty Enlightening the World." This was a technical tour-de-force involving magnesium flash powder suspended on a taut wire stretching from the Statue's raised arm to a boat in New York Harbor. No less than Liberty's sculptor, Frédéric-Auguste Bartholdi, praised the

photograph.[26]

With the exception of serving as official photographer for the New York State Survey under Verplanck Colvin, Stoddard's work outside the Adirondacks was that of a traveler-photographer in search of gathering stock images for stereographs, prints, and lantern slide shows. His trips to Alaska and to the West, where he photographed the Grand Canyon and Native Americans with horses and teepees, is not equivalent to work of the western explorer photographers assigned to government survey teams. Even Jackson would make his share of potboilers, and he–as did his Detroit Photographic Company photographers–made a swing through the Adirondacks around the turn of the century. This Adirondack work did not eclipse Stoddard's earlier images.

In the Holy Land and Russia

Stoddard, as photographer-writer-traveler, secured free passage as ship's photographer on a cruise to the Mediterranean region in 1895, and this resulted in an illustrated, limited edition book, *In Mediterranean Lands: The Cruise of the Friesland*, published that year, mostly for subscribers on the cruise. Despite influences from Mark Twain's *Innocents Abroad*, complete with Stoddard's own virulent ethnic and racial slurs, the photographs from this cruise provided material for numerous lectures both entertaining and informative. Based on a preview showing for the local press of the Holy Land slides, the Glens Falls *Star* offered this commentary on his compositions: "Mr. Stoddard knows the point from which to take a picture, where all the separate parts which make up the whole appear to the best advantage, better than almost any one else, and his views from an artistic standpoint are marvelous."[27]

On June 26, 1897, Stoddard again embarked as a ship's photographer, this time bound for a North Atlantic cruise, which brought him near the Arctic Circle and finally to Moscow. *The Midnight Sun* was the title of this edition of 100 copies, which was not published until 1901.[28] Stoddard suffered far less from culture shock in the northern countries, and much of the text still makes for good reading. While the grey, often small, photo-engravings poorly represent his photography, the best examples seem comparable to the English pictorial photographer Frank M. Sutcliffe (1853-1941). Stoddard's pungent opening sentences on Moscow are worth noting as, their flavor may help to explain why his words so effectively complemented his illustrations: "Moscow has left on us an impression of splendor and dirt picturesquely combined. A tartar beauty to the eye–tartar emetic on the system–the general effect, of exceeding interest."[29] His encounter with a guard when he attempted photography inside the Kremlin walls dispels fears his shipmates had about violating Russian regulations. On the Moscow streets he photographed "An Orthodox Priest," apparently a candid photograph made with his "kovered kodak." Such photography further shows he had moved with the times, and was working well outside the luminist landscape framework.

A Plattsburgh, New York, audience saw his lantern slide lecture of these northern European landscapes, genre, and architectural photographs, when he presented "The Land of the Midnight Sun" at the Plattsburgh Y.M.C.A. on April 8, 1898.[30] A news article stated, "The value of this lecture is lasting, giving an exact knowledge of these strange lands which can in no wise be gained from books, papers, or even talks…" Verisimilitude was the standard for judging the images, and the clipping noted that the photographer made the pictures "with fine, artistic taste, giving to them the colors of nature." This same lecture was given in 1906 at the Norfolk, Virginia Y.M.C.A., where again he received praise from the press. The Norfolk paper headline read, "Dr. Stoddard Lectured to Cultured Audience," and concluded with the following: "His word painting of the rising and setting of the midnight sun was eloquent and was a fitting close to an altogether brilliant lecture."[31]

Seneca Ray Stoddard. Lantern slide of *St. Saviour Church from The Kremlin, Moscow*, 1897. Terry and Debbie Borton Collection.

The Florida Chatauqua

While Stoddard operated a somewhat mom-and-pop type photographic studio, he turned to the well known Major J. B. Pond of New York to manage his speaking engagements. He visited Florida during the winter of 1894, to acquire photographs for a lecture titled "The Sunny South" (see back cover). *The News* of St. Augustine, Florida, wrote a "puff piece" in anticipation that forthcoming lectures in the North would bring tourists to Florida in the winter. [32] He had long been friends with the poet and former Consul, The Hon. Wallace Bruce, who was president of the Florida Chautauqua in De Funiack Springs. From 1900-1903,

Stoddard was on the staff of this Chautauqua, and in a handwritten , and in a handwritten letter, Bruce wrote, "Mr. Stoddard is the magician of Stereopticon Lecturers."[33] While Bruce's praise and the enthusiastic news reports of Stoddard's presentations demonstrate that the photographer and guidebook writer from Glens Falls had a significant reputation as a lanternist, such commentary is far removed from the often harsh, but sometimes knowledgeable criticism painters of his time experienced in such art journals as *The Crayon* and the general press. The photographic press of the time, likewise, recognized his ability as a photographic artist, but, again, this writing did not involve serious art criticism.[34]

Seneca Ray Stoddard. Untitled lantern slide of moonlight over water. Terry and Debbie Borton collection.

Stoddard as a Photographer and Lecturer

Stoddard, unquestionably, went far beyond the capable technician who provided a suitable photographic record that served commerce or recalled a pleasant summer for the tourist. Stoddard knew his Adirondack subject intimately—the woods and water served as his studio. With his initial work as a landscape decorator, he continued to develop his eye for composition within the framework of 19th Century American aesthetics, and his writing suggests a passionate individual with genuine feeling toward nature.

While his images were printed in varying quantities by his small studio staff, including his first wife Helen Augusta Potter (1850-1906), they often reveal a personal vision that makes it unlikely Stoddard's best images would be mistaken for the work of other professional photographers, such as Charles Bierstadt, who also photographed in the Raquette and Blue Mountain Lakes area of the Adirondacks.[35]

Seneca Ray Stoddard, *Lake George: Sheldon's Point from Trout Pavilion*, c. 1886-88. Albumen print. Collection: The Chapman Museum of the Glens Falls-Queensbury Historical Assoc., Inc.

An example of Stoddard's photographic art is *Lake George: Sheldon's Point from Trout Pavilion*, c. 1886-1888, which demonstrates Stoddard's skill as director, where he creates a *tableau vivant* at a respected, small tourist hotel about five miles north of Caldwell (Lake George Village). A wooden dock protrudes into the water, with a small lower addition at right angles, where three fashionable women in long white dresses form a classic, sculpturesque grouping as they languorously gaze from Kattskill Bay to the open lake, which the French called *Lac du St. Sacrement*. Behind them a man leans on a pile, and, while his gaze embraces the women, he seems focused on a distant scene beyond camera's frame. A second man sits in solitude at right angles to the group and provides bold visual balance as he looks in the opposite direction.

Unlike Charles Dana's popular illustrations of Victorian flirtations at fashionable watering holes, this photograph has more in common with Winslow Homer and photographic pictorialism than with the more purely photographic approaches of the Western photographers like Timothy O'Sullivan. Space between the sexes registers as silence—meditation, even repression—which is further emphasized in the still water with its shadowy reflections. Stoddard has constructed a luminist, picturesque, civilized view from nature, which is more complex than the Delaware and Hudson Railroad ads promising a "Summer Paradise." While Kattskill Bay is not far from Paradise Bay, the view of four of the vacationers must include the northwestern shore where the Tongue Mountain Range provides a Sublime wilderness, a "New Eden" complete with rattlesnakes. While art historians, especially Adler, have explored many of Stoddard's images contextually, such analyses usually involve gold toned, purplish-brown albumen prints, as opposed to seeing over 200 rapidly changing tinted slides on a 30 x 30 foot canvas screen in a darkened room, along with Stoddard's commentary. Horrell has written of Stoddard that "it is important to see how he used dual media to present his idea and to alter the perception of his audiences about the Adirondack region and the need to preserve it."[36]

This idea of "dual media"—large projected images and spoken words and sometimes music—deserves further examination in the context of popular culture.[37] Looking at Stoddard's shows beyond the Adirondacks may not yield a large cache of heretofore unrecognized masterpieces, but the reward may be a richer understanding of how a photographer-writer chased "the money bug" in the Gilded Age, and in so doing, bagged much information about American leisure as well as landscape.[38] In his far flung pursuit of a living, Stoddard, not only awakened interest in wilderness preservation while promoting tourism, but he also left a record of American interests here and abroad, from Alaska and the West to the streets of Havana, the Holy Land, and Moscow. While he remained active in publishing, writing, and recycling older photographs up to two years before his death in 1917, the magic lantern shows form the capstone to Stoddard's remarkable career.[39]

Seneca Ray Stoddard's trademark, a pen and ink drawing that captures his many faceted career including that of humorist. He shows himself astride a camera mounted on a tripod as he flies after what he called the "money bug," which he hopes to spear with his pen. He also includes an artist's palette, mahlstick, and the small triangle may be a Claude glass; some have suggested this is also a Masonic symbol. Collection: Chapman Historical Museum of the Glens Falls-Queensbury Historical Assoc., Inc.

Notes and References

1. Seneca Ray Stoddard, whose birth date was either 1843 or 1844, was apparently a distant relation of the noted lantern lecturer John L. Stoddard (1850-1931). The name Seneca was for the Roman senator, while Ray was his mother's maiden name. Two books on S. R. Stoddard provide scholarly background on his photography as art: Jeanne Winston Adler *Early Days in the Adirondacks: The Photographs of Seneca Ray Stoddard.* New York: Harry N. Abrams, 1997. Jeffrey L. Horrell, *Seneca Ray Stoddard:Tramping the Adirondack Wilderness in Tent and Image*, Syracuse, N. Y.: Syracuse University Press, 1999. Updating Stoddard's views is Mark Bowie and Timothy Weidner, *In Stoddard's Footsteps: The Adirondacks Then & Now*, photographs by Mark Bowie, Utica, N.Y: North Country Books, Inc. and Glens Falls, N. Y.: Chapman Historical Museum, 2008.

2. See Weston Naef, "'New Eyes'–Luminism and Photography," in John Wilmerding, *American Light:The Luminist Movement 1850-1875.* Washington, D. C.: National Gallery of Art and Princeton, N.J.: Princeton University Press, 283.

3. In the wet plate process, invented by Scott Archer in 1851, collodion with potassium iodide was poured over a glass plate and sensitized with silver nitrate. The plate was exposed while wet, and then the image was developed with pyrogallic acid. This was especially awkward in field work, as a special tent along with chemicals had to be set up. Around 1880 a dry plate process began to replace it. However, Casper Briggs, who bought out Frederick Langenheim in 1875 [1874?], continued to use the wet collodion process as he found it superior for lantern slide projection. See William Welling, *Photography in America: The Formative Years, 1839-1900, A Documentary History.* New York: Thomas Y. Crowell Co., 1978, 237-239.

4. S. R. Stoddard, *Lake George; (Illustrated) and Ticonderoga: Past and Present*, 1873.

5. W. W. Kennedy and Charles Oblinis, referred to by the newspaper as "Professor Oblinis," operated the "stereoscope [sic]." The newspaper obviously meant stereopticon, not "stereoscope," but the reference to "electric light" is puzzling. Electricity was generated in Glens Falls as early as 1880 (*Bridging the Years: Glens Falls, New York, 1763*-1978, p. 18), but Stoddard probably used his professional oxygen-hydrogen projector with lime pellet. As for Oblinis, Stoddard had nicknamed him "The Professor" in *Adirondacks Illustrated*, although the title was frequently used for lantern slide lecturers.

6. " An Illustrated Talk," The [Glens Falls] *Morning Star*, February 11, 1892.

7. "A Tour on Canvas," The Albany *Evening Journal*, February 26, 1892.

8. Peter Pollack, *The Picture History of Photography*, rev. ed., New York: Harry N. Abrams, 1969, 200.

9. See Howard Bossen, "A Tall Tale Retold: The Influence of the Photography of William Henry Jackson in the Passage of the Yellowstone Park Act of 1872," *Studies in Visual Communication*, v. 8, no. 1, Winter, 1982, 98-109. Naomi Rosenblum is the first major photographic historian to treat Stoddard, but she makes no mention of his lantern slide lectures. See Naomi Rosenblum, *A World History of Photography*, rev. ed., New York: Abbeville Press, 1989, 128-129.

10. Maitland C. DeSormo, *Seneca Ray Stoddard: Versatile Camera-Artist*, Saranac Lake, N. Y.: Adirondack Yesteryears, Inc.,1972, 80.

11. A newsletter about a slide show commemorating the centennial of Stoddard's presentation at the State Assembly Chamber notes that, "No script for Stoddard's presentation and no precise list of the photographs he used has ever been found…" From "Seneca Ray Stoddard's Lantern Show," *Centennial News*, April 1992, 6. The article, which apparently was published at Paul Smiths, N. Y., relies on news articles to determine the appropriate slides. My selections of illustrations may not have been used in shows.

12. Murray, "Appendix," 93.

13. S. R. Stoddard, *Outing*, v.7, October 1885, 60-61.

14. Barbara Novak,*Nature and Culture: American Landscape and Painting 1825-1875*, rev. ed., New York: Oxford University Press, 1995, 196-198.

15. S. R. Stoddard, *The Adirondacks: Illustrated*, Albany, N. Y.: Weed, Parsons & Co., 1874, reprinted by The Chapman Historical Museum, Glens Falls, N. Y.: 1983, 49.

16. The State Forest, Fish, and Game Commission maintained that the brief period when these lumber spill dams were in operation caused no damage. Prolonged use of dammed streams to assure water supply for the canal system and factories did kill trees. See Alfred L. Donaldson, *A History of the*

Adirondacks, (1921), Port Washington, N.Y.: Ira J. Friedman, Inc., vol. 2, 154.

17. Seneca Ray Stoddard, "The Question of the Hour," Stoddard's *Northern Monthly*, v. 1, May 1906, 9.

18. "Adirondack Beauty," The Rochester *Herald*, April 27, 1892.

19. Leo Marx, *The Machine in the Garden: Technology and the Pictorial Idea in America*, New York: Oxford University Press, 1964, 226. When construction of the Adirondack Railroad was just underway, a New York *Times* editorial stated, "…with its completion, the Adirondack region will become a suburb of New York. The furnaces of our capitalists will line its valleys and create new fortunes to swell the aggregate of our wealth, while the hunting-lodges of our citizens will adorn its more remote mountain sides and the wooded islands of its delightful lakes." See "Adirondack," The New York *Times*, August 9, 1864, reprinted in Alfred L. Donaldson, *A History of the Adirondacks*, II (1921), Fleischmanns, N. Y.: Purple Mountain Press, 1996, 280.

20. "Beauties of the Adirondacks," The New York *Times, April 26, 1893.* This article was reprinted practically verbatim in *The Photographic Times*, May 12, 1893.

21. See Julie K. Brown, *Contesting Images: Photography and the World's Columbian Exposition*, Tucson: University of Arizona, 1994, 81, 94. Also, Peter B. Hales, *William Henry Jackson: And the Transformation of the American Landscape*, Philadelphia: Temple University Press, 1988, 200-211.

22. In S. R. Stoddard, *Picturesque American Resorts: Phototype Views of Lake George, the Adirondacks and the Hudson River Valley*, Glens Falls, N. Y.: 1892, n.p., the author wrote: "Second only to the *delight of existence among beautiful scenes is the pleasure of viewing them on canvas, or in the shape of the more refined photograph…For making such, a* 'no.4 Folding Kodak,' giving a 4 x 5 picture, is recommended. An instrument making a picture of this size 4 which is large enough for a lantern slide will yield more pleasure to the square inch than any other instrument." The No. 4 Folding Kodak had tilts and swings to adjust focus and perspective. The camera could take a roll of 48, 4 x 5 inch pictures suitable for lantern slide production, and it was possible to also use a 100 exposure roll. See Jim and Joan McKeown, *Collector's Guide to Kodak Cameras, Grantsburg, WI: 1981, 9.*

23. See Bernhard C. Puckhaber and Annabelle H. MacMillin, "J.S. Wooley, Pioneer Photographer," *The Grist Mill*, Journal of the Saratoga County Historical Society, XII/1, Winter, 1978, n.p., for details on Wooley's life and work with Stoddard. Further research is suggested to better understand the Stoddard/Wooley collaboration including the location of an article: J. Ley, "Jesse Sumner Wooley and The Chicago World's Fair, 1893,"*The Grist Mill*, 26/1, 1-6, as cited in Robert Bogdan, *Exploring the Wilderness*, Syracuse, New York: Syracuse University Press, 1999, 239. An excellent website to view Wooley's Florida lantern slide show is < www.library.miami.edu/…/ collections/wooley/j…Wooley/J_S_Wooley.html>.

24 "An Appreciative Audience," Glens Falls Sunday *News*, Nov. 26, 1893.

25. [A.] G. Marshall of Cazenovia,, N. Y., colored the slides. See "Bensonhurst Notes," The Brooklyn *Citizen*, February 10, 1894, 3.

26. See "Statue of Liberty Is Photographed at Night With Aid of Flash Light," *International Annual of Anthony's Photographic Bulletin*, 1890, reprinted in William Welling, *Photography in America: The Formative Years 1839-1900, A Documentary History*, New York: Thomas Y. Crowell, 1978, 330-331.

27. "Mr. Stoddard's Pictures," from the Glens Falls *Star*, reprinted in The Plattsburgh *Sentinel*, Mar. 13, 1896, 1.

28. S. R. Stoddard, *The Midnight Sun: Being the Story of the Cruise of the Ohio*, Glens Falls, N. Y.: S. R. Stoddard, 1901.

29. Stoddard was part of a Thomas Cook & Sons tour of St. Petersburg and Moscow. This brief visit is in stark contrast to William Henry Jackson's arduous expedition across Siberia in the winter of 1896, which resulted in illustrated articles in *Harper's Weekly*. Jackson, in 1897, prepared a lantern slide lecture titled "One Hundred Minutes in Strange Lands," but the tour was unsuccessful. See Beaumont Newhall and Diana E. Edkins, *William Henry Jackson*, Dobbs Ferry, N. Y.: Morgan & Morgan, 1974, 148.

30. The Plattsburgh *Republican*, April 9, 1898.

31. The Norfolk [Va.] *Landmark*, March 3, 1906. *(*Stoddard held no academic degrees, although his younger son Le Roy earned a M.D. degree, and the older son Charles received a law degree.)

32. Stoddard also photographed Cuba (see back cover), and included material relating to the Spanish American War of 1898, in some lectures. "A Soldiering With the Boys of '98," played to an overflowing audience at the Glens Falls Opera House. See the Glens Falls *Times*, December 3, 1898.

33. From a letter reproduced in DeSormo, 133 (see note 10).

34. It is worth noting that the Brooklyn Museum of Art exhibited "several hundred" of his Adirondack views in 1932. See The Glens Falls *Times*, Oct. 11, 1932.

35. Charles Bierstadt, was a brother of the famous Hudson River School painter Albert Bierstadt and of Edward Bierstadt, who was known for the Artotype process for reproducing full tonal scale reproductions for books. In 1883, Stoddard published a photo book with text: *Lake George*, with "Artotype Illustrations by Edward Bierstadt."

36. Horrell, 64 (see note 1).

37. In the hope that others might pursue such research, the author offers access to source materials in his possession.

38. "The money bug" refers to Stoddard's logo which shows him astride a flying camera mounted tripod trying to spear this "gold bug" with a quill pen (see p. 9).

39. The Glens Falls Community Theatre produced "Seneca Ray Stoddard's Magic Lantern Show," September 5, 6, 2008. Russell Serrianne, Magic Lantern Society member, provided a typical stereopticon from his collection for this event. See The Glens Falls *Post Star*, <www.PostStar.com> Sept. 1, 2008.

Acknowledgments

Joseph Cutshall-King launched my research on Stoddard and Adirondack cultural history in 1982. In 2009, Terry Borton provided valuable editorial suggestions for this article and made available his collection of Stoddard slides for publication. Special gratitude is due my wife Karen for looking at art, architecture, and nature with me for over 45 years.

John Fuller, who joined our society several years ago, is Professor Emeritus of Art History at the State University of New York in Oswego. He now lives in Westbrook, Connecticut.

Seneca Ray Stoddard, *Prospect House, Blue Mountain Lake, Adirondacks*, 1889. Library of Congress Prints and Photographs Division

Magic Lantern Society of the United States and Canada
Annual Financial Report
November 1, 2008 through October 31, 2009

CLOSING BALANCE PRIOR ANNUAL REPORT	
Operating Balance October 31, 2008	$ 6,189.22
Research Award Fund October 31, 2008	$ 1,100.84
Total Cash Balance October 31, 2008	$ 7,290.06
INCOME	
Membership Dues	$ 4,772.60
Interest	$ 2 .77
Subtotal Income	$ 4,775.37
2010 CONVENTION	
Convention Center Deposit	$ (375.00)
Theater Deposit	$ (200.00)
Subtotal Convention	$ (575.00)
OPERATING EXPENSES	
Administration	
Postage	$ (9.22)
Subtotal Administration	$ (9.22)
Membership Directory - Spring 2009	
Postage	$ (242.81)
Printing	$ (269.69)
Supplies	$ (15.19)
Subtotal Directory	$ (527.69)
Gazette - 4 Issues	
Postage	$ (1,020.50)
Printing	$ (1,315.28)
Supplies	$ (72.46)
Subtotal Gazette	$ (2,408.24)
Membership	
New Member Welcome Postage	$ (21.01)
Renewal Member Postage	$ (70.70)
Renewal Member Printing	$ (13.00)
Renewal Member Supplies	$ (12.96)
Subtotal Membership	$ (117.67)
Publicity	
MLS Flyer Printing	$ (5.25)
MLS Flyer Postage	$ (9.55)
Subtotal Publicity	$ (14.80)
Website	
Hosting Fees	$ (95.40)
Subtotal Website	$ (95.40)
Subtotal Operating Expenses	$ (3,173.02)
Total Balance October 31, 2009 - All Accounts	$ 8 ,317.41
Research Award Fund in Savings Account	$ (1,103.61)
Net Operating Balance October 31, 2009	$ 7 ,213.80

All funds held in traditional checking/savings account at Bank of America. Dues Income listed above is Net Income and does not include $39.05 in PayPal service charges

Respectfully submitted, Ron Easterday, Secretary/Treasurer, November 8, 2009

Magic Lantern Society of the United States and Canada

2010 Convention

Bloomington, Indiana, May 20-23, 2010

If you have not yet registered for the 2010 Convention in Bloomington, please do so soon. A full program of research talks and entertaining shows is planned, along with our usual auction and salesroom. For details of registration, hotel accommodations, and travel to Bloomington, visit the society webpage (http://www.magiclanternsociety.org).

New Email Society Newsletter

Larry Cederblom is preparing an email newsletter that will provide announcements and interesting news items about magic lanterns in a more timely manner than is possible with the quarterly *Gazette*. The format of the newsletter also allows for interactive features, such a direct links to news articles on the web, motion slides that really move, and extensive use of color illustrations. Less than a dozen of our members do not use email. If you are one of them, please consider getting an email account to take full advantage of this new type of newsletter. To obtain a printed copy, which of course will lack the interactive features, contact Ron Easterday (secretary-treasurer@magiclanternsociety.org). Please send announcements and news items directly to Larry (designerlc@comcast.net).

2010 Membership Payments are Due Now

If you have not yet renewed your membership for 2010, please do so immediately so you will not miss out on any forthcoming issues of the *Gazette*.

The Old Projectionist

Robert O. Bishop

1917-2009

Bob Bishop died on December 26, and with his passing, the Magic Lantern Society of the United States and Canada has lost one of its founding members and most loyal supporters. He will be remembered by his many friends for his magic lantern shows and writings done in the guise of "The Old Projectionist."

Born on December 9, 1917, he was the last of seven boys in the family, all of whom served in World War II. Some years ago, in reminiscences written down for a graduate student researcher, he reported that he had worked as a roofer, carpenter, and tugboat man, and was a lifelong member of the International Union of Operating Engineers. At one time, he also ran a small advertising firm. With his wife of 63 years, Carmaletta, who died in 2003, Bob became involved in amateur theatrical productions, an experience that later helped him develop his skills as a magic lantern showman.

Bob Bishop was first introduced to the magic lantern by Lawrence Lindsley, a professional photographer whom Bob met when Lindsley was in his 80s. He had worked as a young man for the younger brother of the famous photographer of American Indians, Edward S. Curtis. Lindsley presented shows using lantern slides he made himself, using a side-by-side Bausch and Lomb projector to dissolve from one slide to another. Bob soon began collecting magic lanterns and slides, at a time when relatively few people were interested in such things.

In the 1960s, as his collection grew, Carmaletta suggested he consider giving public lantern slide shows to make more use of the collection. This resulted in a nearly 40-year career as a magic lantern showman, starting first with shows in the Pacific Northwest and later in other parts of North America, including the Yukon Territory in Canada.

His basic lantern show, which he called "The Last Magic Lantern Show," recreated a show that might have been given by an itinerant lanternist around 1900 to 1910. Often he would take his audience on an imaginary tour, showing scenes from the St. Louis World's Fair of 1904, then taking them across the prairies and through the Rocky Mountains to the Pacific Northwest. Along the way, the audience would see pictures of Crater Lake, wild rivers of the West, Mt. Hood, and cities like Portland, Seattle, and Spokane. Often his shows were modified to include children's stories, religious slides, advertising and coming-attractions slides, sing-alongs with photographic song slides, and various kinds of

Bob Bishop in costume as The Old Projectionist, with a lantern used mostly as a stage prop. "Good Night" was added by his friends who made a card for him. Photo courtesy of Susan L. Howe.

motion slides. For projection, he used a 1911 model Bausch and Lomb side-by-side biunial projector, which was capable of projecting images in small halls or in a large auditorium. Bob's goal was not to recreate a program like those of formal lecturers like John L. Stoddard or Burton Holmes, but instead a style from a somewhat earlier era, when itinerant showman such as B. A. Bamber traveled the countryside given shows in churches and town halls.

Like any good magic lantern show, Bob's shows involved sound effects from whistles, kazoos, clackers, and tambourines. He was often accompanied by a pianist or organist. He recalled an encounter with one young woman who was reluctant to play the music for an illustrated song slide set called "Let My Girl Alone," considering it too chauvinistic. He didn't invite her back for a repeat performance.

To Bob Bishop, the fascination of the magic lantern was "the feeling of looking through a window of time." He considered the entire medium to be "extraordinary." He once related a story of a woman rancher from Wyoming, then in her late 80s, who wrote to him about her childhood memories of the magic lantern: "Now I have lived in pioneer times in a sod house, traveled with a horse and buggy, saw the coming of the automobile, saw the wonder of electric lights, used the fence line telephone, viewed early movies and television, realized the fact of a man on the moon, but nothing I have ever experienced astounded me more than my first magic lantern show."

Bob Bishop (center) in Whitehorse, Yukon, for a presentation of "The Last Magic Lantern Show." Photo courtesy of Larry Cederblom.

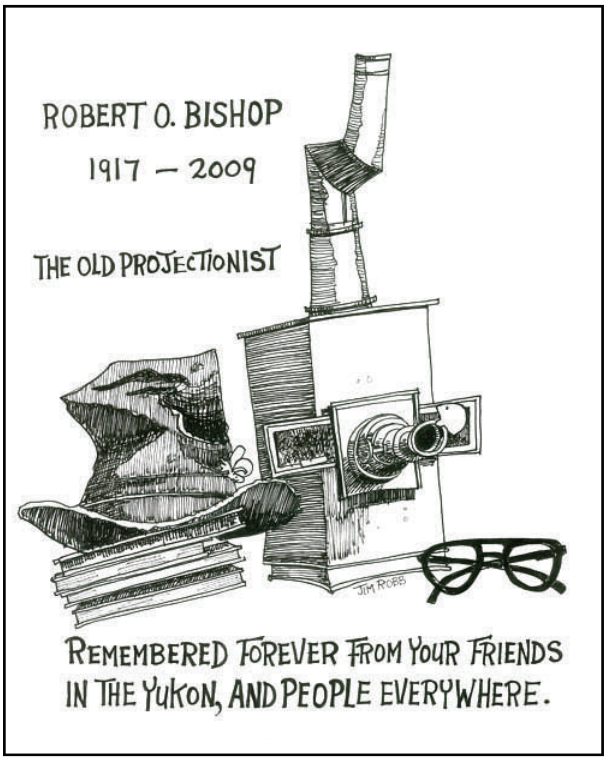
Over the years, Bob Bishop presented his magic lantern shows in all sorts of venues, including fairs, film festivals, theaters, state parks, historical societies, and classrooms from elementary schools to universities. These shows took him across the Pacific Northwest to the desert Southwest and from Texas to St. Augustine, Florida. In St. Augustine, he projected his lantern slides on the back of a beach restroom. Among his most fondly remembered shows were those at the Seattle Center and the Winter Festival in Whitehorse, Yukon.

Bob was involved with the Magic Lantern Society of the United States and Canada from its earliest days. Some years ago, he reflected on the events that led to the founding of the society. After presenting "The Last Magic Lantern Show" at the Washington State Museum in Tacoma in 1978, he was approached by two members of the audience, Joe and Alice Koch. Their initial conversations about their mutual interests in magic lanterns eventually led to the establishment of our society later that year.

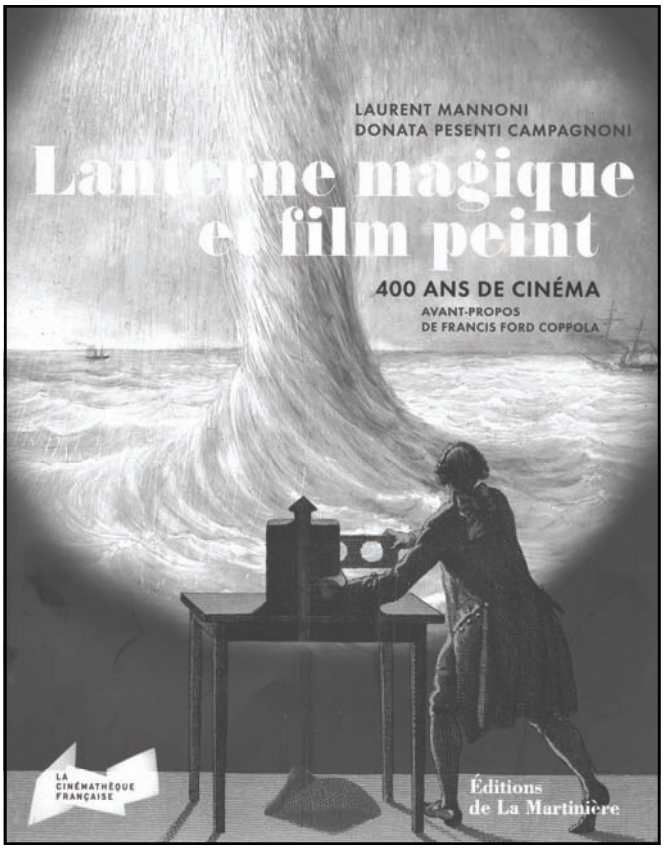
Bob was a frequent correspondent of every editor of our publications, from my mother as the first editor of the *ML Bulletin* in 1979 to the current editor in 2007. In one of his last communications to me as Editor, he sent me a photograph of an unusual home-made lantern slide produced by some unknown clergyman, with a request for information on the maker of the slide. I published the picture, and another member was actually able to find some of the requested information with an internet search. Bob himself would have been unlikely to do such a search—he didn't like computers, and throughout his life, he sent letters to his many correspondents and articles to the *Gazette* produced on a manual typewriter. As he put it, "The world has passed me by. I still pound out my views on a manual typewriter. I fail miserably when I attempt to use my video recorder. I have no computer. My interest remains with the lantern. So my old top hat is in danger of complete collapse. My turn of the century vest gets a little more threadbare, and I often tell an audience, 'There seems to be a race going on as to whether I will wear down first or the slides will fade and my projector cease to operate. So far the slides and projectors are far ahead in the game and gaining all the time.'"

Clearly Bob was not one to engage with new-fangled technology. Some years ago, he wrote, "Many lanternists have adopted some techniques from today's media in order to compete in the market place. For me, the lantern is enough. I do not attempt to compete with the movies or television...I am an man of whimsy and feel that the no-technical side of the lantern is every bit as important as the dry, [technical] image which both magic lantern societies sometimes seem to be promoting. In my own case, I find if I am true to the format of the poor vagrant traveling projectionist and stay in character, that an audience will accept such an interpretation." Indeed, entertaining an audience was always good enough for The Old Projectionist.

The Editor thanks Bob's daughter, Susan Howe, as well as Larry Cederblom, Bob and Sue Hall, and Jim Robb, for providing materials for this article.



Drawing by Jim Robb



Laurent Mannoni and Donata Pesenti Campagnoni. 2009. *Lanterne Magique et Film Peint.* Éditions de la Martinière, Paris. 331 pp. Paperback.

This book is without question the most visually spectacular book published on magic lanterns in more than 30 years. Indeed, the only book that really compares with it is another French volume, **Magie Lumineuse: Du Theatre d'Ombres a la Lanterne Magique**, by Jac Remise, Pascale Remise, and Regis van de Walle (Balland, Paris, 1979). This volume has the added advantage, if you can read French, of having a text by two leading pre-cinema historians. Mannoni is at the Cinémathèque Française in Paris, while Campagnoni is at the Museo Nazionale del Cinema in Turin, Italy. The book is ostensibly a catalog of an exhibition on the history of the magic lantern mounted at the Cinémathèque Française from October 2009 through March 2010, and at the Museo Nazionale from October 2010 through January 2011. In reality, it is much more than a catalog—it is a scholarly monograph on the history of the magic lantern and painted film, thoroughly footnoted and illustrated in color throughout the book. The focus is very much on the early period of magic lantern history, from the 17th through the 19th century, and especially on hand-painted slides; the role of photography in the history of the magic lantern receives relatively little attention, and few photographic slides are included in the illustrations. The illustrations are simply breath-taking, and I guarantee that the book includes many hand-painted slides that most readers have never seen before. There are hand-painted slides of exquisite detail, slip slides, chromatropes, lever slides, panoramic slides, and many others. Some of the enormous, beautifully detailed slides from the Royal Polytechnic in London are included, although I wish these had been reproduced at a somewhat larger size. English, French, German, Dutch, and Italian slides are all represented. One set of slides that I found most striking is a group of Italian slides from the second half of the 18th century showing examples of human facial expressions.

18th-century Italian magic lantern slides of facial expressions, from *Lanterne Magique et Film Peint*, p. 174.

For those who can read French, this book provides a wonderful scholarly account of the history of the magic lantern, beginning in the 17th century and leading up to the invention of cinema. There is a brief Forward by movie director Francis Ford Coppola (in French), who himself is an enthusiastic collector of magic lanterns. David Robinson provides a brief introduction to some of the major collections of magic lanterns (also in French), an account that is rather Eurocentric and makes little or no mention of collections in North America.

The heart of the book consists of three long chapters. The first deals with the early years of the magic lantern, with spectacular illustrations of very early lanterns and slides. The second deals with 19th century lanterns and slides and the phantasmagoria. The third covers the relationship of the magic lantern to cinema. Every serious magic lantern collector and scholar should own a copy of this incredible book, even if you cannot read French; the illustrations alone are worth the price of the book. I ordered my copy from Amazon.UK for £38.63, plus a remarkably low £6.98 for shipping, which works out to about $75.00. The book arrived in about ten days.—**The Editor**.

David D. Hamlin. 2007. *Work and Play. The Production and Consumption of Toys in Germany, 1870-1914.* University of Michigan Press, Ann Arbor, Michigan. 286 pp.

Bryan Ganaway. 2009. *Toys, Consumption, and Middle-Class Childhood in Imperial Germany, 1871-1918.* Peter Lang, Bern, Switzerland. 287 pp.

Books on the history of toys tend to be written by collectors for collectors. Such books can be visually spectacular, loaded with color photographs, but they tend to treat toys as museum artifacts or even pieces of folk art. Texts usually focus on identifying manufacturers and dates of production, but usually provide little information on the social history of toys—that is, the way toys were bought and sold, how children played with them, and how they fitted into the fabric of middle-class life. The authors of these two books seek to move the history of toys away from the province of toy collectors toward a more academic study of the cultural history of toys.

Both books focus on the German toy industry in the 19th century, an industry that almost completely dominated toy sales around the world by the end of the 19th century. Although both books include information on toy exports, the major theme is domestic consumption of toys by the German middle class. The range of dates covered is slightly different, with Hamlin ending his account at the onset of World War I, whereas Ganaway continues his account to the end of the war. In reality, there isn't much difference in coverage, because the German toy industry was largely out of commission during the war, deprived of its export markets, and in some cases, converted to the production of war materials.

The two books cover much the same ground and make use of many of the same sources, particularly German periodicals and toy industry trade publications from the late 19th century. Much of this material has not been previously examined by English-speaking scholars, so that in itself is an important contribution. The authors emphasize slightly different points—Hamlin's book is largely a business history, and has a lot of statistics about toy production and sales, including information on some of the major Nuremberg toy makers that produced most of the world's toy magic lanterns (Ernst Planck, Jean Schoenner, Max Dannhorn, Bing Brothers, George Carrette, and others). His narrative includes a discussion of the development of a commercialized Christmas in Germany, a purely 19th century invention, and the relationship of this development to the growing toy industry. He also covers in some detail methods of toy manufacture, the marketing of toys, and the labor conditions of toy-factory workers. Ganaway's book covers some of this material, but has a greater focus on social history and the consumption of toys by middle-class Germans. His book includes an interesting chapters on the importance of dolls as toys for girls. He also discusses the rise and fall of toy soldiers and other military-related toys, reflecting increased militarism in the years before World War I, followed by revulsion at the horrors of that war.

Although magic lanterns receive some mention in both books, readers looking for a detailed treatment of these toys will be disappointed. Neither author shows much first-hand familiarity with magic lanterns. For reasons that escape me, both authors refer to magic lanterns using Latinized names—Hamlin uses the plural "Laterna Magicae," while Ganaway uses the singular "Laterna Magica" as a plural word. No other toys are given such names, so I can only conclude that their knowledge of magic lanterns comes mostly from box labels and advertisements in periodicals. Ganaway, in particular, gets most of his facts about magic lanterns wrong, as in this passage: "One example is the images projected by Laterna Magica. Dating at least back to the 16th century, one put an image in a small box, at the bottom of which was a light source (generally provided by a candle). A series of lenses and mirrors could project the image onto a flat, blank surface. Over time, technological advances made them cheaper and more effective; instead of using a candle for light some utilized electricity, but most created light via an alcohol flame. Older Laterna Magica illuminated hand-painted images, but photographs and negatives slow replaced these after the 1840s. They always had a place as spectacle items in upper-class and noble households, but they made their way into middle-class households at the end of the nineteenth century" (p. 61). He goes on to mix up toy lantern slides with celluloid film strips developed for later magic lanterns that doubled as movie projectors. Hamlin (p. 38) gives a similarly puzzling definition of magic lanterns as "a sort of film projector."

Indeed, a major weakness of both volumes is that the authors, in their attempt to distance their treatments from traditional collector-oriented books on the history of toys, have largely neglected the toys themselves. There are very few illustrations in either book, and those that are included are mostly black and white images from newspapers, magazines, catalogs, and books. Neither author has any actual photographs of real toys, and there is little sense that either author has actually handled a magic lantern or any other kind of 19th century German toy.

The writing style of both volumes can be characterized as "academic dry." Ganaway's book is in some respects more readable, but suffers from an inordinate number of typographical and spelling errors. His book is further marred by a really dreadful index. Many important topics are not indexed at all, and those that are included often are indexed in a peculiar manner. Ernst Planck, for example, is indexed under "E" for "Ernst," and Gebrüder Bing is indexed under "G." Other names are indexed by last name only, with no first name given at all (e.g., Groos for Karl Groos). A text reference to magic lantern maker Jean Schoenner on p. 61 appears in the index as "Georg Schoenner" (indexed under "G"). These sorts of sloppy mistakes unfortunately reduce the value of the book for serious scholars of toy history.—**The Editor.**

The Research Page publishes short summaries of research articles related to the magic lantern from journals in a variety of academic disciplines. This Research Page includes an eclectic assortment of articles on a wide range of subjects.

***The New Magic Lantern Journal*, Vol. 10, no. 5 (Autumn 2009), pp. 78-96.**

I always look forward to the arrival of *The New Magic Lantern Journal*, the annual research journal of the Magic Lantern Society in the U. K., with great anticipation, but this issue is especially good. In celebration of the 350th anniversary of the magic lanterns (the first known illustration appeared in 1659), this issue is filled with color illustrations. Members of our society who are not members of the other society might want to consider joining (dues are £40 per year), because their publications are of consistently high quality. This issue contains articles that will appeal to a wide range of interests in the field of optical toys and entertainment.

Robert MacDonald starts off the issue with a wonderful overview of Victorian peep eggs ("Spar Ornament Views: The History of the Peep Egg," pp. 79-81). These peculiarly Victorian devices usually consisted of an oblong or egg-shaped hollow box, fitted with a lens at one end, with several pictures inside that could be brought into view by rotating a pair of knobs. Some peep eggs also had three-dimensional objects inside, such as miniature grottos made from moss, bits of shell, and other found objects. They normally were made of alabaster, a translucent stone that allows a soft light to penetrate the peep egg to illuminate the pictures. I have one of these in my collection, although unfortunately the lens has become cloudy, making the views hard to see. My peep egg has a picture of the Crystal Palace in London, and indeed, many of these were sold as souvenirs of popular tourist attractions, such as the Crystal Palace or Brighton Pavilion, or notably sights and structures such as bridges, tunnels, and buildings. Some showed foreign sights, such as Niagara Falls. Most peep eggs date from the 1830s to about the 1870s. MacDonald has done a lot of detective work to trace the history of the manufacture and sale of peep eggs in the 19th century, and he relates the history of these devices to the popularity of other kinds of alabaster souvenirs and decorative objects.

Alabaster peep egg, a popular Victorian optical souvenir.
Wells collection.

In an article more directly related to magic lanterns ("Toy Ghost Machines Made in Nuremberg. Part 2: Surviving Machines and Slides," pp. 82-86), **Helmut Wälde** continues his history of toy ghost machines from Nuremberg, which began in the previous issue of the *New Magic Lantern Journal*. These ghost machines were small tin-plate magic lanterns that resembled the earliest toy lanterns that came out of the metal-working shops of Nuremberg in the 1850s. The difference is that these devices were designed to show vertical rather than horizontal slides, although they also could be used to show standard slides. This allowed the exhibitor to show images of ghosts and goblins rising up from a cloud of smoke or appearing to float in the air when projected on a rear-projection translucent screen, as in a phantasmagoria show. Wäde's article focuses on the only two examples of such machines that he has located, one in a museum in Salzburg, Austria and the other in a private collection in France. The article is accompanied by a large number of color photographs of superb vertical slides, some with ghosts, devils, skeletons, and various sorts of monsters, and others with images from Greek mythology or pictures related to the French Revolution. These surely are among the most unusual of all magic lantern slides, and being able to see them illustrated in color is a real treat.

Darren Bevin ("Mr. Albert Smith's Ascent of Mont Blanc," pp. 87-89) tells the story of Albert Smith's London dioramas depicting his ascent of Mont Blanc, a popular destination for climbers in the Alps in the 19th century. Smith's show, staged in the Egyptian Hall in Piccadilly, was immensely popular in the 1850s and made Smith a lot of money. Bevin places his show in the context not only of other visual spectacles of the period, but also the fad for mountaineering in Victorian England.

Willem A Wagenaar ("Lothar Meggendorfer and the Magic Lantern," pp. 90-91) describes the relationship between the work of a very prolific children's book illustrator in the late 19th and early 20th centuries and the magic lantern. One of his magazine illustrations included in the article shows a stereotyped African tricking a lion into entering a cage by using a magic lantern to project the image of a sheep on the back of the cage. Wagenaar also shows some delightful drawings of a parade of dwarfs carrying an assortment of fruits, vegetables, and other objects, images that were copied by Dresden lantern-slide maker Wilhelm Hoffmann. I have several of these Hoffmann slides in my collection and was thrilled to find Wagenaar's explanation of the origin of these odd pictures.

In the final major article in this issue, **Mike Smith** describes "The Optic Wonder" (pp. 92-93), a curious Victorian optical toy that used bent wires mounted on a rotating wheel to create the illusion of a solid object, such as a vase or drinking goblet. This unusual toy was produced by the London Stereoscopic and Photographic Company in the 1860s, and the company even made a steam-powered version of the toy, heated by burning kerosene or alcohol in a small lamp.

Mark Butterworth. 2009. Imaging a continent: George Washington Wilson & Co.'s lantern slides of Australia. *Early Popular Visual Culture* 7:253-271.

In this richly illustrated article, Mark Butterworth, a member of our society, as well as the Magic Lantern Society in Britain, describes the photographic lantern slides of Australia by the well-known Scottish lantern slide maker George Washington Wilson. He has been able to find a good deal of new information about this lantern-slide firm, including identifying the photographer who took the pictures of Australia as Fred Hardie, a Scottish photographer with the Wilson company. He also was able to date the slides and trace route through Australia as he took the photographs in the 1890s. Hardie's photographs were made into five separate sets of lantern slides that were sold commercially, each covering a major state of Australia. Many of the slides shown in the article are superb photographs and include city scenes, landscape features, and most interesting of all, images of both aboriginal and white Australians in the Outback. Another interesting feature of the article is the inclusion of some of the same images used in lantern slides as illustrations in guidebooks, postcards, and souvenir prints. Despite the high quality of many of the photographs, Butterworth concludes that neither the lantern slides nor the photographs sold as postcards and prints made much money. Despite being one of the more important manufacturers of photographic images in the 1890s, the company eventually went bankrupt in 1901.

Editor's Note: *Early Popular Visual Culture* regularly publishes scholarly articles on the magic lantern and related topics. It is now possible for members of our society to subscribe to the 2010 volume of the journal for $56, a substantial discount off the regular price of $105. The journal will increase the number of issues from three to four per year in 2010. Visit the journal webpage (http://www.tandf.co.uk/journals) for details of the discounted rate.

Joss Marsh. 2009. Dickensian 'Dissolving Views': The magic lantern, visual story-telling, and the Victorian technological imagination. *Comparative Critical Studies* 6:333-346.

Magic Lantern Society member Joss Marsh, a professor at Indiana University, explores an under-researched connection between literature and the magic lantern. A number of authors have focused on the use of magic lantern metaphors and imagery in 19th century literature, including the writings of Charles Dickens. In this article, Joss Marsh turns the lens in the other direction and explores the use of the magic lantern as a story-telling device, including the use of live-model or painted slides to tell stories from Dickens and other contemporary writers. She argues that, in turn, this story-telling function of the magic lantern influenced the narrative form of some writers. Using the writings of Dickens as an example, Marsh argues that the development of dissolving views to tell stories actually made possible a new type of literature, a story that allowed travel through time and space. Marsh shows that two of Dickens's stories were directly inspired by the magic lantern, *A Christmas Carol* and *Gabriel Grub* (from *The Pickwick Papers*), and of course these stories were widely used as subjects for magic lantern shows, theatrical performances, and ultimately, motion pictures. So the narrative form of magic lantern shows influenced the form of Victorian literature, and that literature became a favorite subject for adaptation to the magic lantern.

Rebecca Ploeger, Dominique Scalarone, and Oscar Chiantore. 2010. Non-invasive characterization of binding media on painted glass magic lantern plates using mid-infrared fibre-optic reflectance spectroscopy. *Journal of Cultural Heritage* 11:35-41.

Now for something completely technical. The authors of this paper used a technique known as mid-infrared fiber-optic reflectance spectroscopy to analyze the chemical composition of the binding agents and pigments of a couple of colored dissolving views from an Italian museum. Essentially the slides are bombarded with infra-red radiation and the reflected spectrum is used to identify the materials on the slide. The authors found that oil, watercolor, gum, and a resin were the predominant materials in the slides. Of course, a somewhat cheaper way to figure this out would be to look it up in a book, which the authors also did, citing T. C. Hepworth's *The Book of the Lantern* for information on how lantern slides were painted. Not surprisingly, the chemical composition of the slides corresponded closely to the painting methods described by Hepworth.

Paul Stephens and Robert Hardwick Weston. 2010. Agorachronotistics (Speculation on Market Time). *Rethinking Marxism* 22:68-89.

If you browse through Google Scholar in search of terms like "phantasmagoria," you can turn up some pretty weird stuff, but this paper may be the strangest use of phantasmagoric metaphors I have seen. The paper is written as a series of fragments, quotations, and random thoughts, a writing style the authors credit to the early 20th century German cultural critic Walter Benjamin. The thing is, Benjamin died before completing his masterwork, leaving behind only fragmentary notes, but the authors tout their paper as an "experimental prose genre." They adopt much of the phantasmagoric language of Benjamin in their speculations on market relations. They have even coined the totally unpronounceable term "Phantasmagoracronotistics" as a heading for a section invoking Benjamin's "flâneur," a sort of professional window-shopper who wanders about, casting a detached eye on the urban scene as if watching a phantasmagoria show. I don't understand most of this paper, but it demonstrates that the metaphor of phantasmagoria is alive, if not altogether well.

Harry C. Ostrander:

The Rediscovery of a Lantern Slide Photographer

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In November 2009, museum-goers in Kunming, were enthralled by images of China – taken almost a century before. Most of these images, carefully preserved on hand-colored glass slides and rendered in digital form were the work of Harry Clarke Ostrander (1869-1957). Well-known in his time as a world traveler, photographer, writer, and lecturer, Harry's work was almost forgotten by everyone except his immediate family. My mother, Florence Bundy, was the daughter of his sister, Jesse. As a child in the mid 1920s, she would run his lanterns when Harry spoke near their home. As an adult, she cared for him, his crates of hand-painted glass slides, photographic prints, and the family's memories.

The oldest of six children, Harry was born in 1869 in Clyde, NY, but grew up in nearby Waterloo. As a young man, Harry worked with his father as a sign painter. In 1891, he briefly studied art at the Cooper Institute in New York City, and wrote his first travel article about New York City's tenements. Returning to Waterloo, he began to photograph family and friends. He showed skill in the color restoration of church stained glass windows.

In August 1893, he went to the Chicago World's Fair. He came home with typhoid fever – and a "travel bug" that lasted his entire life. He first traveled around the United States, painting signs to pay his way. In 1901 he visited England, Algeria, Morocco, Egypt, Palestine, Turkey, Greece, Italy, Spain, Germany and France. His sister, Jesse, developed the photographs of this trip. He moved to California and wrote travel articles for newspapers in Los Angeles and San Francisco – still working in "outdoor advertising" to pay his way. In 1904, he traveled to Mexico and Cuba. He began to hand-color slides, as the 1905 Yosemite slide demonstrates. He also began giving "parlor talks" about his travels to people in their homes.

In April 1911, Harry sailed on his first round-the-world trip. His itinerary included: Gibraltar, Algeria, Tunis, Morocco, Syracuse (Sicily), Alexandria (Egypt), Turkey, Arabia, India, Ceylon, Java, Burma, Singapore, the Malay States, Thailand, Annan (Vietnam), China, Japan, Honolulu, San Francisco, and New York. He reached China less than two months before the Chinese Revolution – and visited four Chinese seaports. His photographs from this era show a keen interest in recording how people lived and worked. He was deeply moved by how hard the Chinese "burden-bearers" worked. In an article for a San Francisco newspaper, he describes how men and women in Hong Kong, Shanghai, and Canton hauled freight carts, transported goods in baskets over their shoulders, carried sedan chairs, pulled rickshaws, and pushed wheeled carts.

In Fall 1911 Harry gave his first formal "travelogue." Harry was a gifted story teller and excelled at the business of providing imaginative bridges to peoples and cultures of other places on the globe. For the rest of his life, he traveled in summers and lectured in winters, illustrating his travelogues with hand-colored glass slides. Venues included YMCAs, churches, social clubs, hotels, resorts, universities, and museums throughout the United States. His most popular lectures were "Around the World in Ninety Minutes," "Mexico, the Egypt of the New World," "Burma, Java, and the Malay States," "Northern Africa and the Mediterranean," "The Far East: China and Japan," and "Religions of the Orient." He had great reviews in local press. "There is no question that his slides are as much different from the ordinary slides as black is different from white" (*Baldwinsville Gazette*, January 13, 1916).

During the 1920s, Harry earned shipboard passage with lectures to fellow travelers. When the boat was docked, he would continue his exploration and photography until the ship lifted anchor. His fame grew. He had over 70 lecture topics. He hired people to color the slides. In 1929, Harry took a six month's tour through the South Sea Islands (including Fiji and Samoa), the Malay Archipelago, Siam, French Indo-China, Southern China, and Japan. He wrote: "Between April and November I made 21 different voyages on 20 different ships and took 2500 photographs in 20 different countries."

The 1930s were difficult. Bookings were down. Negatives burned in a fire. Harry began selling photos to magazines, including *National Geographic* and *Travel*. He sold copyrights to third parties. In 1935 the Dutch government paid him to photograph the Dutch East Indies, and in 1937 he photographed for Japan's Ministry of Tourism. By the late 1930s, Harry's lecture business had faded. In a world with

film documentaries, his hand painted glass slides seemed "quaint" and outdated. World War II dramatically changed the geography that he knew and loved. In 1945, at the age of 76, he made an eight country tour of South America, and in 1950 at the age of 81 he made his last trip to China.

Harry lived his last days with our family. Every evening, our mother would hang a sheet on the wall. Uncle Harry would take out a crate of glass slides of some country. My brother, Bob, would run the magic lantern, and Uncle Harry would take us on a fantastic journey. Egypt, Holland, and Bali were his favorites. After he died, we would use his photos in school reports, and on occasion take the projector and glass slides to school and give our own lectures.

When my mother reached her 80s, she and my brother, David, donated most of Uncle Harry's slides to the Schenectady Museum. This donation unleashed an amazing chain of events. Chris Hunter, the museum's archivist, showed the slides to Gregg Millett (Niskyuna, NY) and Jin Fei Bao (Kunming, China). With technical advice from Magic Lantern Society member Dick Moore, these men set in motion the 2009 exhibit in China. More than fifty years after his death, Harry's images would once again delight new audiences in the heart of the China – this time providing a bridge for Chinese people to connect with their own history – and proving the enduring, timeless charm of this unique art-form.

Gail Bundy and her brother **Bob Bundy** (a Magic Lantern Society member) are the great niece and nephew of Harry Ostrander.

Harry C. Ostrander sitting on a ledge in Yosemite National Park (1905), with Half Dome in the background. "HCO-Yosemite - 3257 feet up" is on the slide in Ostrander's writing. Robert Bundy collection.

Three Harry C. Ostrander lantern slides. **Top**: Going to market in Gizeh, Egypt, with pyramids in the background. **Middle:** Men in a wheeled cart in Pak-hoi (now Beihai), China in 1929. **Bottom:** Samoa in 1929. Robert Bundy collection (top & bottom); Schenectady Museum collection (middle).

John Fuller's cover article describes the career of photographer and lantern-slide lecturer Seneca Ray Stoddard. Best known for his photographs of the Adirondack region of upstate New York, Stoddard also traveled to and took photographs in the Holy Land, Russia, Florida, Cuba, and at the World's Columbian Exposition in Chicago in 1893. **Front cover:** Untitled hand-colored lantern slide of a fiddle-player by Stoddard. **Back cover, top:** Untitled colored lantern slide of Spanish moss on trees in Florida. **Back cover, bottom:** Untitled colored lantern slide of a street in Cuba. Slides from the collection of Terry and Debbie Borton.

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